

A large, stylized, light-colored letter 'B' is the central graphic element. It has a thick, slightly irregular outline and a solid black interior. A small red scribble is visible on the left side of the 'B'.

Burns

**AMPLIFIERS
& GUITARS**

BRILLIANT LEAD GUITAR

NU SONIC

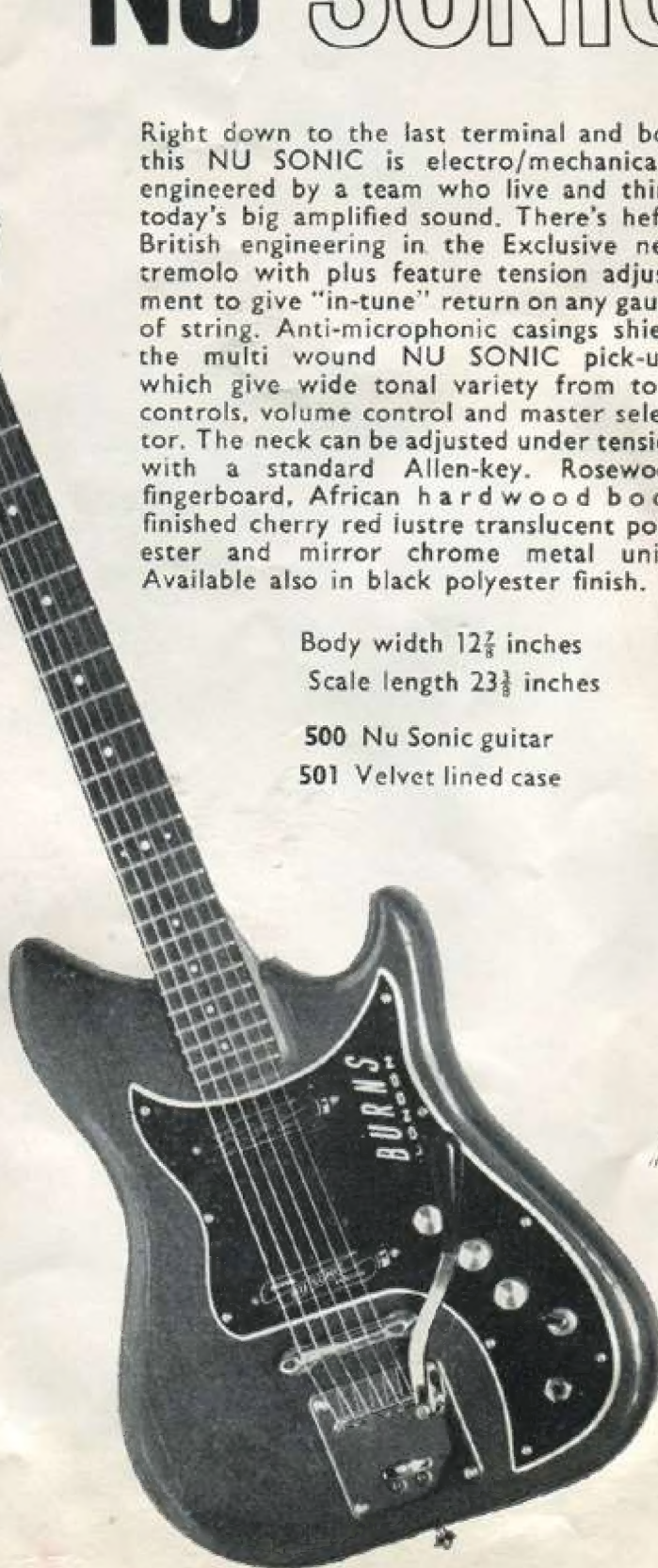
Right down to the last terminal and bolt this NU SONIC is electro/mechanically engineered by a team who live and think today's big amplified sound. There's hefty British engineering in the Exclusive new tremolo with plus feature tension adjustment to give "in-tune" return on any gauge of string. Anti-microphonic casings shield the multi wound NU SONIC pick-ups which give wide tonal variety from tone controls, volume control and master selector. The neck can be adjusted under tension with a standard Allen-key. Rosewood fingerboard, African hardwood body finished cherry red lustre translucent polyester and mirror chrome metal units. Available also in black polyester finish.

Body width $12\frac{7}{8}$ inches

Scale length $23\frac{3}{8}$ inches

500 Nu Sonic guitar

501 Velvet lined case



Burns

675/-

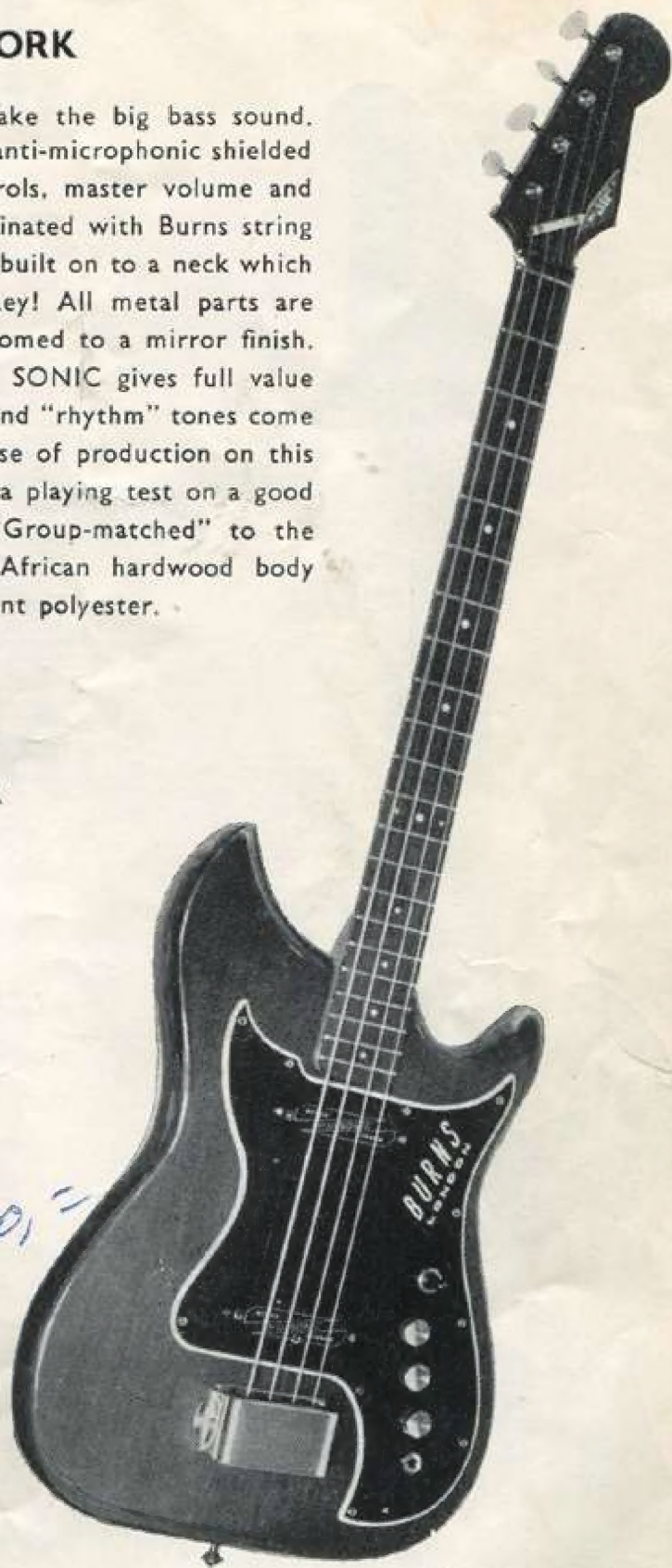
PUNCHY BASS FOR GROUP OR BAND WORK

A bass guitar that is really built to take the big bass sound. Specially wound NU SONIC pick-ups in anti-microphonic shielded casings with separate rotary tone controls, master volume and selector switch. Left hand strain is eliminated with Burns string setting above the rosewood fingerboard built on to a neck which can be adjusted by a standard Allen-key! All metal parts are engineered to British standards and chromed to a mirror finish. At any setting of the controls the NU SONIC gives full value to the frequencies so that both "edgy" and "rhythm" tones come through with a more musical sound. Ease of production on this new model can only be appreciated by a playing test on a good bass amplifier like a Burns "Orbit". "Group-matched" to the guitar, the NU SONIC bass has an African hardwood body finished in cherry red or black translucent polyester.

ALL BURNS GUITARS ARE FINISHED IN LUSTRE TRANSLUCENT POLYESTER

Body width $13\frac{1}{8}$ inches
Scale length 30 inches

522 Nu Sonic bass guitar
501 Velvet lined case



! **NU SONIC**

Burns

Jazz

GUITAR



Top guitarists from all parts of the world have visited the Burns factory and we are indebted to many of them for the suggestions incorporated in the design of the original Jazz Model. Progressive guitarists enthused over the complete absence of "stretch tension" on the short scale. The original specification includes hand carved sycamore body. Choice rosewood faced neck with geared silver steel internal truss rod, polyester finish; the Series Two model has plus features in the new bridge and multi-wound boosted Tri-Sonic pick-ups. Electrically and mechanically this new model gives a really relaxed "lift" to the player's technique.

DIMENSIONS

Body width $13\frac{1}{8}$ inches

Scale length $23\frac{3}{8}$ inches

Standard finish: red/black/natural shaded or red/black

Three dozen components, including four sets of ball bearings are embodied in the Burns Series Two bridge unit . . . a precision engineered unit that marries up with the new multi-wound pick-ups and geared truss neck to rocket your ideas out through the amp.

PRICES

502 Short Scale Jazz Guitar with two pick-ups

825,-

503 As above with three pick-ups and Split Sound

930

504 Burns Standard case ..

505 Burns Luxury case

Jazz

BASS GUITAR

This was the model they forced us to make! The "progressive" jazz boys liked what we produced in answer to their request for a short scale instrument with a lively performance. The follow on matching bass was a natural . . . a demand rather than a request. Work out prototypes have been in studio use for some months but the new model is catalogued for the first time. The two Tri Sonic pick-ups are governed by the multi-tonal selector, tone, and volume controls.

DIMENSIONS

Body width $13\frac{1}{8}$ inches

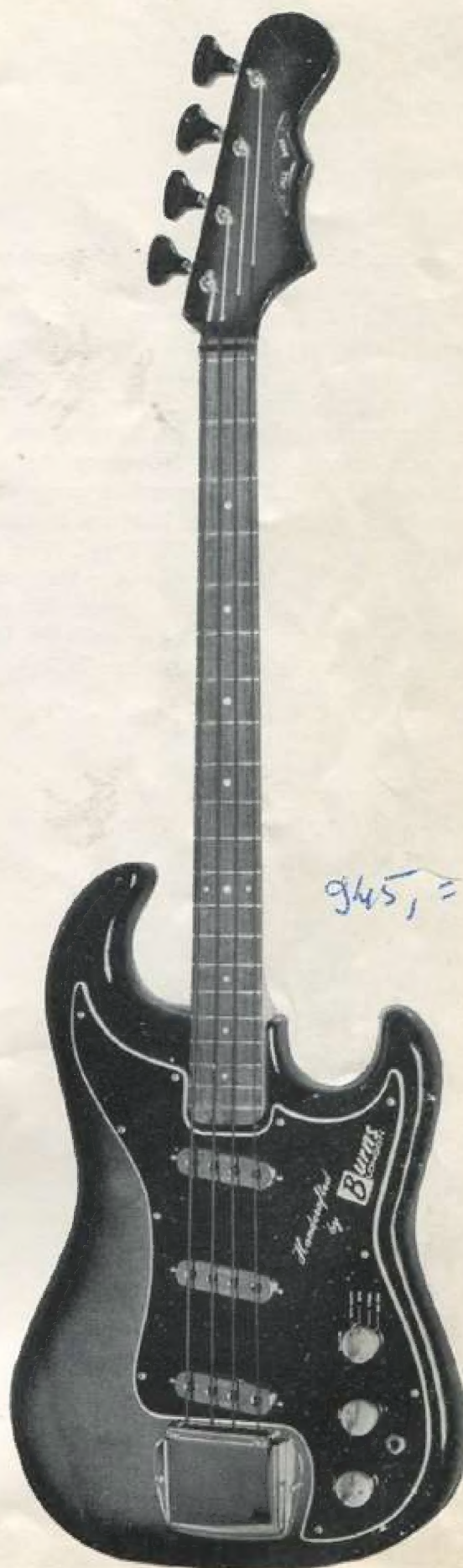
Scale length $31\frac{1}{2}$ inches

Standard finish: red/black/natural

A comfort section neck made possible by the bracing of the Burns silver steel geared truss rod; a hand burnished rosewood fingerboard; flush bedded smoothly cambered frets . . . three factors which prompted one enthusiast to declare that the Burns guitar has "touch transmission".

PRICES

519 Jazz 4 string Bass Guitar	...	...
521 Burns luxury case	...	...
520 Standard case	...	...



Bison

BASS GUITAR

"Fabulous" is the adjective which has been freely used by the profession when discussing the Bison bass. Inspired by the original Bison guitar the popular body shape is carved by hand from a block of "special reserve" timber. The full $33\frac{1}{2}$ " scale gives a boost to the bass frequencies which are generally conceded to have a more robust depth than those of any other guitar. Three matched frequency Rezo-o-Matik bass pick-ups give the widest possible range of tonal colours with bass and contra bass in sharp contrast with treble ranging up to edgy "Wild Dog". The Bison has an adjustable bridge damping unit which restricts lateral movement of the strings, controls sostenuto and eliminates feedback. The new model is fitted with the unique Burns Reso-tube tailpiece/bridge unit.

DIMENSIONS

Body width 14 inches

Scale length $33\frac{1}{2}$ inches

Standard finish: all black or all white

PRICES

516 Bison 4-string bass guitar

517 Burns Standard case

518 Burns Luxury case

LEFT HAND MODELS

Details on request



Burns

Bison

GUITAR

A new triple-pick-up model of the luxury guitar which originally established a world wide reputation for Burns instruments. The original body shape, hand carved from fine sycamore, has been retained and the instrument is now fitted with three multi-wound Rez-o-Matik pick ups. Calibrated rotary tone and volume controls. Two master selector switches cover frequency selection. From the piercing "Wild Dog" treble right down to rich rhythm tones this guitar gives the "most in tonal versatility". The ebony faced neck, reinforced with the micro-gearred truss rod has a "feel" which inspires the ambitious technician. The new Reso-tube bridge/tail-piece with tremolo unit is standard fitment.

DIMENSIONS

Body width $13\frac{1}{2}$ inches

Scale length $24\frac{3}{4}$ inches

Standard finishes all black or all white

PRICES

511 Bison guitar

512 Burns Standard case

513 Burns Luxury case

2260,-

Make the "hammer-slur" test; fifth position first string for example. Finger and pick the A . . . follow up with a rapid hammer slur to make B and C with third and fourth fingers of the left hand only and hear how the slurred notes zip out.



Burns

THE
Singing
STRINGS

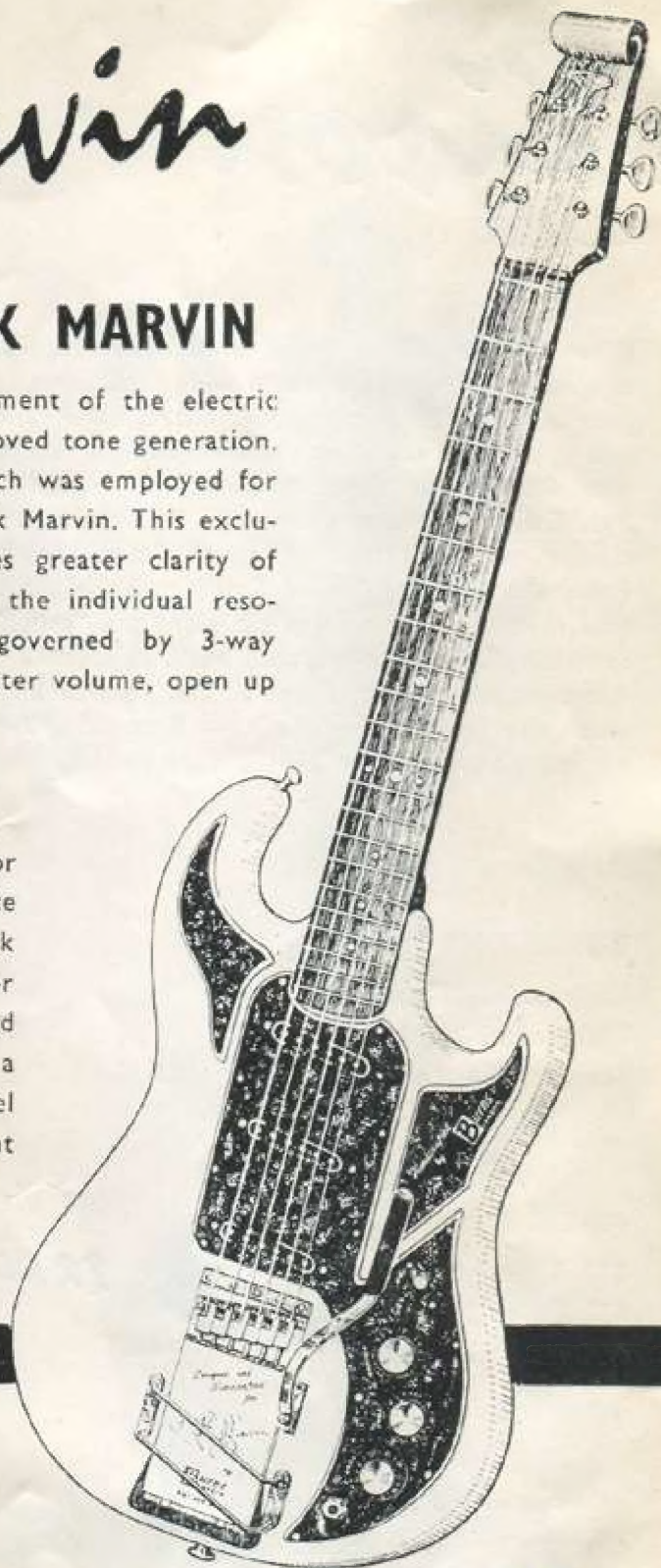
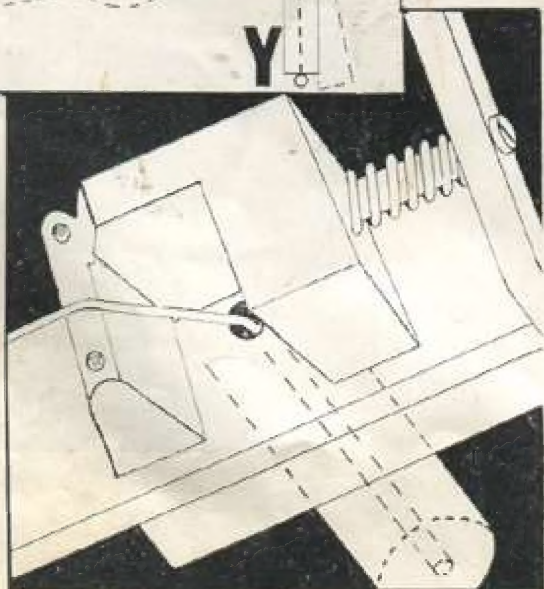
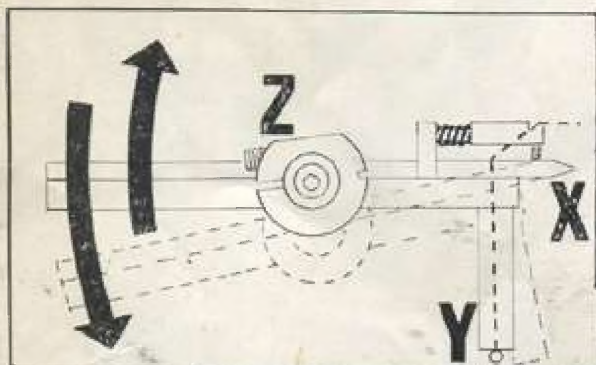
Marvin

GUITAR

built and designed for **HANK MARVIN**

The Company's first contribution to improvement of the electric guitar was the string lock bridge with its improved tone generation. A further step is the new Reso-tube unit which was employed for the first time on the instrument built for Hank Marvin. This exclusive patent enhances the sostenuto and gives greater clarity of articulation through the string separation in the individual resonance tubes. Three Rez-o-matik pick-ups governed by 3-way selector, two rotary tone controls and one master volume, open up new possibilities for the orchestral guitarist.

(X), top diagram shows knife edge fulcrum for tremolo. (Y), one of the individual resonance tubes through which the strings pass to the back of the guitar. (Z), the heavy locking device for setting the tremolo arm at a pre-determined length of movement. Diagram below shows a string passing over one of the stainless steel bridge saddles which have two-way adjustment for height and tuning compensation.



1590

Body width $12\frac{1}{4}$ inches
Scale length $25\frac{1}{2}$ inches
Standard finish: white

524 Hank Marvin Guitar
505 Luxury case

Shadows

BASS GUITAR

Words would not adequately describe the performance of this new bass guitar but the distinctive sound has already been heard many times on recordings and television dates played by the perfectionist group after which the instrument is named.

The basic difference between the "Shadows" bass and other contemporary instruments is the successful application of the Burns Reso-tube tailpiece. Detailed on the opposite page this revolutionary accessory produces a rich sostenuto which gives the player a new flexibility of expression. The three Reso-matik pick-ups can produce any shade of tone colour; rich, string bass tone right through to edgy brilliance-by mixing on a control panel furnished with three-way selector, two rotary tone controls and a master volume.

Body width $12\frac{1}{4}$ inches

Scale length $33\frac{1}{2}$ inches

Standard finish: white

528 Shadows 4-string bass guitar

518 Luxury case 1590

The fret wire on Burns guitars is annealed to a carefully pre-determined degree. Too hard a wire is the cause of "bumps" in fitting and rising frets. Too soft a wire shows hammer marks and will not stand up to the wear of the steel strings.



VIBRA Slim

GUITAR

We grew up with the electric guitar business and we started off by accepting the difference between the guitar and the electric guitar. Consequently we built "solids" . . . instruments which would have a rigid base to carry the electrical and mechanical gear. Rigid assemblies that would "hold" the neck and maintain the close set action demanded by skilled players. Our solids sold themselves in twenty-six countries throughout the world and we turned to semi-acoustics. Once again we did not ADAPT; we started from scratch to make a braced semi-acoustic body that would stand up in the same way as the solid.

This season we have produced the Vibra Slim. The Ultra Sonic pick-ups have been boosted and the performance is outstanding. The finger tip rotary controls are beneath the pick guard and a three-way selector switch is fitted. The Burns geared truss rod neck is faced with a rosewood fingerboard. Like all Burns models the instrument is finished in lustre translucent polyester.



Top recording solo man Ike Isaacs is Technical Director of the Burns organisation. He keeps in close touch with trends and checks all new Burns amplifiers and guitars at every stage of their development.

Body width 15½ inches

Scale length 24½ inches

Standard finish: red/black/natural

514 Vibra Slim

515 Velvet Lined case



VIBRA *Slim*

BASS GUITAR

Like the "Vibra" guitar, the Vibra Slim matching bass has not been "adapted" from the acoustic guitar. Like the "Vibra" guitar the body is carved and caliper graded to give a rigidity which will stand up to electro/mechanical engineering and eliminate the extraneous resonances. Open minded acceptance of joint problems and close team work between the guitar craftsmen and their opposite numbers in the electrical lab has produced: the answer . . . an instrument with an outstanding performance.

All the Burns features are incorporated. Boosted Ultra Sonic pick-ups with three-way multi tonal selector. A unique layout for the rotary tone and volume controls which operate on the same plane as the pick guard and are tucked underneath with protruding segment for finger tip operation. Neck anchored with geared truss rod and consequent string setting to Burns standard. String damper fitted in front of the bridge. The carved back and top are richly shaded and finished like other Burns models in translucent polyester which enhances the beauty of the grained wood.

DIMENSIONS

Body width 15 $\frac{3}{4}$ inches

Scale length 30 inches

Standard finish: red/black/natural

PRICES

526 Vibra Slim bass guitar

527 Plush lined case



Double Six

The "Double Six" is a twelve string with a difference! All the double strings are tuned in octaves which means that the bottom string on the low E takes you down to a fat 40 cycles . . . the lowest note on the string bass or bass guitar. Burns string winding technology combined with electronic know-how brings a new rich organ sostenuto to the guitar. Research and development on these new sounds included test recordings, with both group and solo applications, by Ike Isaacs.

Everyone kicked in; the electronic team came up with a circuit to give multi-tonal orchestral sounds from a 3-position selector switch on the same panel as the master volume and twin rotary tone controls; the body team beat the added stress problems with a "piano-pin-type" tailpiece and a new balanced strain reinforced head with machines each side. Defying orthodox ideas the finishing boys produced a Venetian glass lustre coating in shaded green which "sold" us all at a glance. If your group needs a new sound, then take up the challenge of handling the "Double Six" . . . its quite a technique!

Available also in standard 12 string tuning

DIMENSIONS

Body width 14 inches.

Scale length 25½ inches.

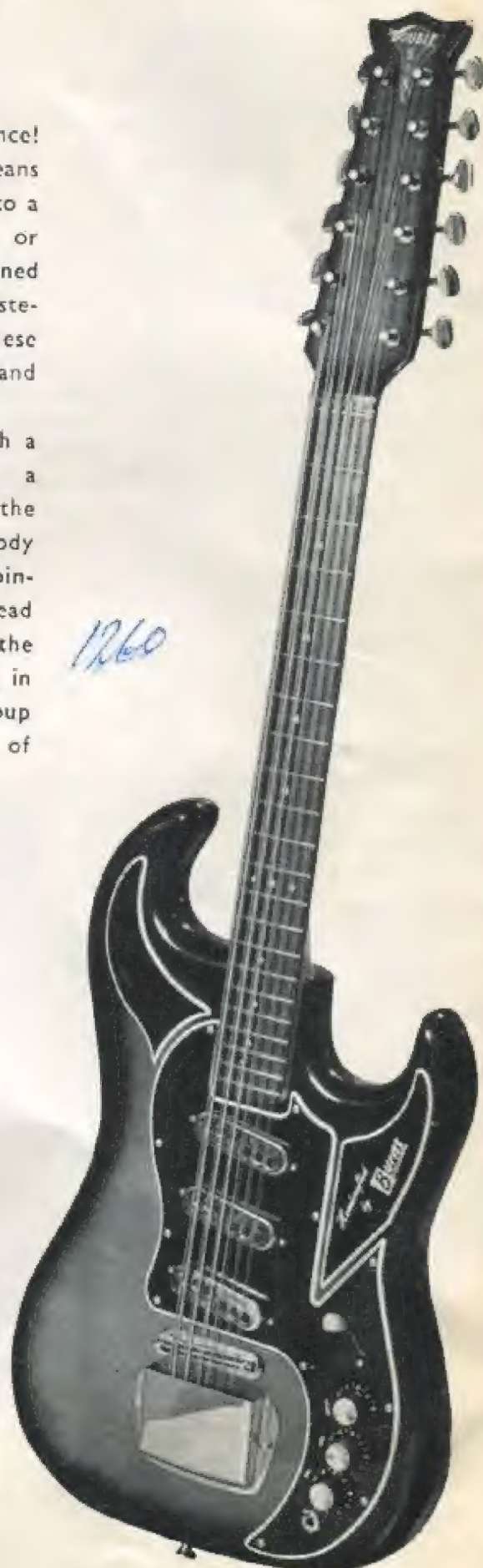
Standard finish: deep lustre green/
black/natural or green/black.

PRICES

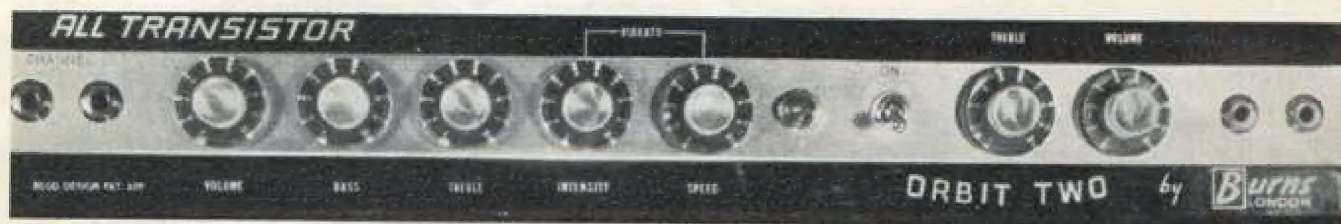
525 Double Six Guitar

513 Luxury case

Burns



Orbit Two



OUTPUT. 40 watts, British rating.

MAINS. 200 to 250v. A.C., 40/60 c.p.s., operation without adjustment. Supplied complete with 15 ft. of three conductor mains lead.

SPEAKER. One 12 in. Orbital heavy duty speaker.

CONTROLS. Channel One has Volume, Bass and Treble controls; controls for Vibrato, (Intensity and Speed) are also provided for Channel One. Channel Two, which is incidentally quite independent, has controls for Volume and Treble. All controls have numbered dials for re-setting.

INPUTS. Two high impedance inputs for each channel.

OPERATION. In general, Channel One should be used for lead instruments like the solo guitar, or accordion, whilst Channel Two should be used for rhythm guitar, second accordion or microphone. The Orbit Two is not suitable for bass guitar.



Size:

16" high

12½" wide

9½" deep

880 Orbit Two
Amplifier

Orbit Three

THE ORIGINAL TRANSISTOR AMP THAT SPARKED OFF THE WORLD TREND

Size 21" high
25" wide

1175.-

881 Orbit Three
Standard

882 Orbit Three
Reverb with
extra dimensional
control

Output 60 watts. Three 10" Orbital speakers. Four inputs; two per channel. Channel One for solo, has Volume, 6-position Tone Selector, Treble, Vibrato Intensity and Vibrato speed controls. Channel Two has Volume and Treble controls. On/off switch and indicator lamp. Vibrato operated by heavy duty foot switch. Operation on 200/250v., a.c. 40/60 c.p.s. or 100/150v., a.c. 40/60 c.p.s. both with automatic adjustment. Weight 37 lbs.

1275.-



THE AMPLIFIER WITH THE "BIG SOUND"

From the heart of this circuit springs a new vitality. Improved "tone shaping" is the secret and the performance has been acclaimed both by top studio sound engineers and guitarists.

Test tapes for submission to A. & R. men or bookers necessitate quiet level recording free from hiss or hum. The new Studio Switch in top position cuts background noise. Flick the switch down to "Boost" and hear the amp with stringy treble on lead, clean detached voices on chords, or clean bouncy bass tones.

885 Double Twelve Standard

886 Double Twelve Reverb
(Including Waterproof Cover)

All over weatherproof covers included
without extra charge



1495.-



Output 60 watts. Two Special 12" Super Orbital speakers. Four inputs; two per channel. Channel One for solo, has Volume, 6-position Tone Selector, Treble, Vibrato Intensity and Vibrato speed controls. Channel Two has Volume and Treble controls. On/off switch and indicator lamp. Vibrato operated by heavy duty foot switch. Operation on 200/250v., a.c. 40/60 c.p.s. or 100/150v., a.c. 40/60 c.p.s. both with automatic adjustment. Size 21" high, 25" wide, 10" deep.

All models except Orbit 2 fitted with Studio Switch

Orbit Six GROUP AMPLIFIER

The production of the Orbit amplifier range was the logical outcome of our success in the guitar field. Musicians and technicians alike were interested in the development of amplifiers which would match the performance of the Burns guitars, and our team of enthusiasts became convinced that the problem called for a new approach "with the musician in mind". Electronic technicians accepted the fact that orthodox designs had failed to cope with the special problems of guitar and bass amplification. Initial experiments revealed the possibilities of the "shared load" principle. Transistors had further advantages in absence of microphony, higher safety factor, more consistent performance, "switch-on sound" (without warming up) and cooler operation which cuts out danger of "baking" speaker cones.



Output capability 100 watts. Three 12" Orbital speakers. Seven inputs; two per channel plus three bass guitar inputs. Channel One (solo) has Volume, 6-position selector, Treble, Vibrato Intensity and Vibrato Speed Controls. Channel Two has Treble, Bass and Volume Controls. On/off switch and indicator lamp. Vibrato foot switch. Operation on 200/250v. a.c. 40/60 c.p.s., or 100/150v. a.c. 40/60 c.p.s., both covered with hard wearing leatherette. Anodized expanded metal grille. Hand stitched soft English leather handle. Size 23" high, 33¼" wide, and 12" deep.

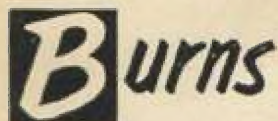
2175,-

883 Orbit Six
Standard

884 Orbit Six Reverb
with extra
dimensional
control

(All over weatherproof
covers included
without extra charge)





The scale length on a fretted instrument is the sounding length of the string . . . from top nut to bridge. Attention is drawn to the variation in scale length particularly on bass guitars. The choice in Burns strings renders them suitable for all makes of instruments:

GUITAR STRINGS

Vibra Strings. Light Gauge

Magnetic Monel Flat Wound
covered on High Grade Plated Steel.

"Vibra" tape wound

801	1st (E) Steel	...
802	2nd (B) Steel	...
803	3rd (G) Wound	...
804	4th (D) Wound	...
805	5th (A) Wound	...
806	6th (E) Wound	...
807	Set	...

REZ-O-MATIC TAPE WOUND MEDIUM GAUGE

(Stainless Chrome
on Electro Magnetic Steel.)

851	1st	...	...
852	2nd	...	...
853	3rd	...	...
854	4th	...	...
855	5th	...	...
856	6th	...	...
857	Set in wallet	...	...

Bass Guitar Strings "Bass-o-Matic" Tape wound

821	1st (G)	...
822	2nd (D)	...
823	3rd (A)	...
824	4th (E)	...
825	Set (in plastic wallet)	...

"Bass-o-Matic Nylon"

The new nylon-covered string with the gut "feel".

State if for Vista Sonic or Bison.

831	1st (G)	Nylon-covered
832	2nd (D)	Nylon-covered
833	3rd (A)	Nylon-covered
834	4th (E)	Nylon-covered
835	Set in wallet	...

AMPLIFIER LEADS

703	Non - kink plastic - covered cable with chrome plated amplifier and jack plugs	...
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BURNS GUITAR POLISH

Gives guitar body a high-lustre protective polish.

709	Per bottle	...
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"Bison", "Vista Sonic" and "Jazz" round wound

Light Medium Gauge. Stainless
Chrome Electro Magnetic Steel.

811	1st (E) Steel	...
812	2nd (B) Steel	...
813	3rd (G) Wound	...
814	4th (D) Wound	...
815	5th (A) Wound	...
816	6th (E) Wound	...
817	Set in wallet	...

BISON 'S' ROUND WOUND STRINGS

Nickel Chrome
on Electro Magnetic Steel.

Round wound, medium gauge.

861	1st	...	...
862	2nd	...	...
863	3rd	...	...
864	4th	...	...
865	5th	...	...
866	6th	...	...
867	Set in wallet	...	...

VIBRA SLIM BASS GUITAR

Natural nylon 33 $\frac{1}{2}$ in. scale.

711	1st	...	...
712	2nd	...	...
713	3rd	...	...
714	4th	...	...
715	Set	...	...

NU SONIC BASS GUITAR

(Tape wound.)

721	1st	...	...
722	2nd	...	...
723	3rd	...	...
724	4th	...	...
725	Set	...	...

BURNS TREMOLO UNITS

TREMOLO UNITS

In heavy cast housing with tough internal spring. Positive "in-tune" return. Adaptable for right or left hand players.

704	7 (acoustic)	...
705	9 (solid)	...

BURNS TRI-SONIC PICK-UPS

In chrome plated housing complete with fixing bracket and lead.

700	For cello guitar	...
701	For solid guitar	...
702	For bass guitar	...

"Double-Six" 12 String Guitar

High Grade High Tensile Polished
Stainless Nickel Alloy. Tape wound
on Electro Chrome Steel especially
hardened and drawn.

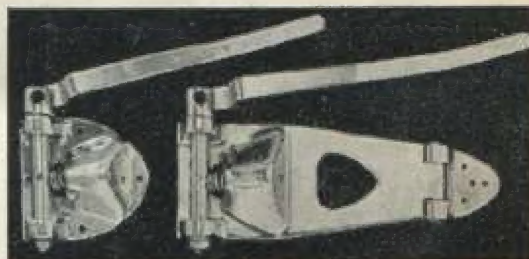
891	1st	...	...
892	1st Bass	...	...
893	2nd	...	...
894	2nd Bass	...	...
895	3rd	...	...
896	3rd Bass	...	...
897	4th	...	...
898	4th Bass	...	...
899	5th	...	...
900	5th Bass	...	...
901	6th	...	...
902	6th Bass	...	...
903	Per set EACH	...	...

The above strings are for the special
Burns octave tuning and the lowest
E goes down to bass guitar pitch
— 40 cycles.

6 string bass guitar 24 $\frac{1}{2}$ " scale

841	1st (E)	Wire wound
842	2nd (B)	Wire wound
843	3rd (G)	Wire wound
845	5th (A)	Wire wound
846	6th (E)	Wire wound
847	Set in wallet	...

717	Guitar Tuition Record	...
718	Burns Guitar Plectrum	...
720	Treble Booster	...



MACHINE HEADS

706	Singles for Sonic guitar	...
707	Singles for Vibra Slim guitar	...
708	Strap button and screws	...
710	Guitar top nuts (all types)	...